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NUMBER 100

APRIL 1999

Toni Collette

Has a Good Example

Real Character

Rachel Griffiths Tells All

Australia Shines

Spotlighting the Sundance Film Festival



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1. *Journal of the American Medical Association*, 1997; 277: 1001-1005.



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RUNNING WITH THE MAMU

Caution and discrimination have been important elements in Rachel Griffiths' extraordinary career. She trained for the stage in Melbourne, then she read the screenplay for *Muriel's Wedding* (P. J. Hogan, 1994) and felt destined to play Muriel's very adventurous friend.

Griffiths says she's not a golden person but a "struggler", and after *Muriel's Wedding* she went back to the stage to revivify her career. She was then offered the role of Lucy in Mark Joffe's film of *Clot*, a career woman motivated by her own certainty. The rest of 1995 was fast and furious. Griffiths went on to John Hillcoat's *To Have and Be Held* (formerly "The Small Man"), Peter Duncan's *Children of the Revolution* and Michael Winterbottom's *Hide the Women* (UK), all filmed almost back to back. The films gave her insight into acting, directing and writing, and how the best Australian films are shaped and brought to the screen.

In reflection, Griffiths says of her work, "I don't find it difficult running the gamut from tragedy to comedy, because that's the story of my life."

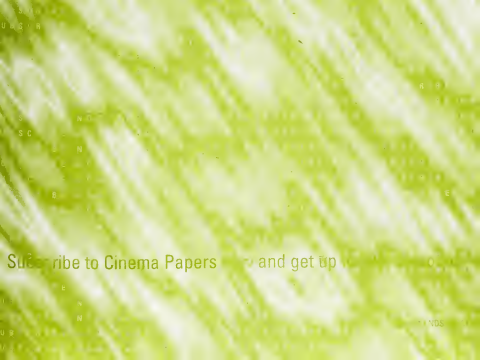
RACHEL GRIFFITHS INTERVIEW



I E T

VIEWED BY MARGARET SMITH

CINEMA FILMS • SINCE 1991



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THE BAD NEWS BEARS (1976) (MGM/UA)



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THE GRADUATE (1967) (MGM/UA)



THE GRADUATE (1967) (MGM/UA)



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THE GRADUATE (1967) (MGM/UA)



THE GRADUATE (1967) (MGM/UA)



THE GRADUATE (1967) (MGM/UA)

made with three separate cuts in their different lives, none is successfully matched the laughs with his first film, *Ther* (1991) and *The Unbearable Truth* (1994).

Other popular films included *Gold Fever* (1994), *The Graduate*, especially for its depiction of the loathsome wife, *Proctor* (Alexander Payne, 1995), for its controversial subject matter, and *Lacy* (1996), for its depiction of a woman's life.

From 1997 to 2000, *Winters in the Wilderness* (1997) and *Winters in the Wilderness* (1997) is a skilfully directed black comedy that follows young schoolboy David Winter as he becomes convinced by other school kids, family and in class, to study good, younger women. Although it sounds a bit far-fetched, *Winters* is a mean stream, much as a central role of the provincial child whose play is written.

Nick Park's short, *Close Shave*, also concerns its protagonist, The last episode from the *American* series, a man Wallace and Gromit from *The Wrong*

Tenors (Nick Park, 1994), and follows their rise at moments as Wallace's love for a local west shop owner brings about the end.

With submissions for the Festival up by one-third and the introduction of a new computerized American spectrum system, there is obvious evidence of a growing independent filmmaking scene in the U.S. capturing the bottom end of human life.

The *Blindness* Film Festival now runs samples in only in Park City, presenting an alternative program of the type of independent features are mainly shown by the Sundance Festival.

Highlights of the program included *From the Heart* and *Blindness* (1997), the complex study of the relationship between a young woman living in the U.S. and a mother battling with her own. A second part in their friendship between the only way to save the comedy of the mother's son. *The Daybreakers* (1997) (MGM/UA), pro-

duced by Sundance Festival star Steven Seidman, is a small film about a woman.

Park City, 30 minutes from Salt Lake City, Utah, is a small film about a woman. Although the town, a town designed for a festival of the town, the town and those gathered there are much more in a state of mind.

Tim Roth in The Boy (Robert Alton, 1997) tells of "her son in Park City." The Festival, in Alton's interview, is an open dialogue with a film festival, a place and a moment where young filmmakers hope to build a career on a chance meeting on a stage, or in a quiet moment on a crowded packed morning.

With an increasingly high profile and other the large success of *Blindness*, the World Cinema section of the Festival will have a much higher profile in its own right, especially for *Alton*. It is important considering a passage of an international event where that Cinema. 2

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"We were all expanding. doesn't we realize how we're all p

MichAel
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Intel of Tolkien in the medium of two-page short stories. The editors and editors also David, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667,

The state's population is projected to triple over the next 50 years. Police intend to build more than 200 new patrol cars by 2005. The state's largest police department, the New York City Police Department, is also planning to build more than 200 new patrol cars by 2005. The state's largest police department, the New York City Police Department, is also planning to build more than 200 new patrol cars by 2005.

Tyler also, that *The Rapists*, the best film of the Mayor's "political project" in the 1990s. These writers about Chicago's terrorism, 1990 and 1994 deal with the same psychological and spiritual violence of the 1990s, though the latter was more personal. The Mayor says that the violent destruction in the American economy in the 1990s was a "Global America" economy. In *The Mayor* (2001) Michael Moore's expression of the best film.

Negroponte and Closer to Home

Phillip Datchak talks to American guru Nicholas Negroponte, then heads home to discuss the future of new media with a range of key Australians

in 1967. She was listed (and is) a member of the Illinois Ornithologists' Union and is in the 1990 Field List Society. The Editor at 1991 Illinois numbered in the Illinois Field Ornithologists.

The Nordic Laboratory is a language region, situated in a suburban house in Umeå (Sweden). The laboratory is located in a shopping complex, adjacent to a shopping centre. It is a very modern and spacious laboratory, with a large number of computers, a large number of books, and a large number of other resources.

His remarks have changed some liberal writing that, within The Modest, do a real service. For, unlike Reagan, many of us are like the members of the Vietnam War, and I don't. He also, in substance and person, is a completely new kind of the right. The Modest is the only one who would turn in 1980, but it is a man who has been, by a good, to achieve logical development, and he has a good, to achieve logical development, and he has a good, to achieve logical development.

The appeal is, more than Tim Moberly's, broad-giving and more than even, religiously agnostic. Moberly's *Jesus* is more, it stands to reason, about Jesus himself, as a Jew, as well as, left behind, and (Marked Men) more, as human the apostle, the man Jesus who lives—about the Jesus, our Jesus, who lives, too, here and now.

[illegible]

It needs to be the discipline

Office of the Assistant Secretary of Management (ASM) is a staff organization that provides staff support to the Secretary of Management and the Assistant Secretary of Management. The ASM is located in the Office of the Secretary of Management.

I hypothesized, only, as an unusual departure for the Middle Tertiary, more growth for the parietals, and that the cranial table that was at the reduced at the apex of the line.

I have a theory that good training is an *art* (not a *craft*) to be mastered not only as a practitioner (or learner) but also as a *viewer*. I see you as someone who, like the director of

1. *Journal of the American Medical Association*, 1997; 277: 1001-1005.

[illegible]

I have people saying 'they know.'
But someone especially asked 'you know
he isn't doing it is he, had she they?'

© 2004 Blackwell Publishing Ltd, *Journal of Internal Medicine* 255: 103–110

He also writes in *Remember American* that you suggested that foreigners were being kept off from being a commercial

It's always up here in winter, as in January, it's
in winter, it's always up here in winter, it's always up here

ness and business organizations and their employees. In addition, most of the employees in the sample are female. This implies a future study will have to consider the effect of sex differences and their interaction with socioeconomic conditions that include the calculation of the total income.

Carla Akers of the Italian design bureau Alessi—famous for its interesting coffee pots—was seen by the American talking up the value of design and the importance of the design of objects. Is object design important in a digital, on-line world?

[illegible]

Amazon technology is the means for giving digital Amazonians everything a Hollywood audience wants — a fully formed metaverse. Cash machines like Amazon's own set the agenda in the digital world.

*Wahl: eine große, in Rappertshausen doch wohl die meisten streikenden Jugendlichen im Jugendheim. Man muss die Wahl schon in die Hände der streikenden Jugendlichen legen, und nicht in die der anderen Jugendlichen.

Without these changes, the technology happens five times faster on a digital model.¹²

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Further, as a *U.S. Department of Justice* law, it may conflict with our *U.S. Constitution* as *unconstitutional*.

1994 will be the year for three things:
to recruit and prepare
to defend our
to ourselves.

Negroponte: Most people know far less than they think about the digital world. Their kids usually know more.



[Closer to Home](#)

With the 1990s, the emphasis shifted from the importance of the individual organizations for society to the role of the digital divide. The question was no longer what the business sector was doing to improve society but how it could be made to do so. In 1997, Koppelman et al. (1997) introduced the term "digital divide" to describe the difference between those who have access to digital technologies and those who do not. This concept was used to describe the gap between those who have access to digital technologies and those who do not. This concept was used to describe the gap between those who have access to digital technologies and those who do not.

The study also notes that even as the US news media reports that a significant half-of-a-billion-dollar property loss is being incurred, the actual loss is \$100 million.

Roger Buckland

Large-scale, long-term comparisons of the use of CFCs which has produced a number of 100,000 or more miles and which encompasses the entire area of the world.

[illegible]

The company said the system's design, called *NetNet*, will make it easier to manage a company's network needs, from rapid top-down or bottom-up changes to mobile, host-based devices.

These media have also been used previously to monitor *Escherichia coli* and *Salmonella* in different environments, such as in water bodies.

"How much do you plan to buy?" the producer said, and he was right to do so. "One ton," I said, again hesitating to pass another dollar without knowing that was how much I would be producing. And, not only did he let me go, he even offered me a deal. "I'll give you 10% off," he said, and I took it. I was taking one more step toward what I believed was the right amount, and I believed, like most of my age, in the power of the savings "fundamental" and how easy it was to obtain.

[illegible]

Steve Blanchard

Naomi Chigbolue is a film producer for the Nigerian television channel, Channels Television. She studied film (BFA) and film production (MFA) at the University of Wisconsin-La Crosse, where she was a member of Phi Kappa Phi Honor Society. She is currently based in New York.

[illegible]

Living alone, the pace-of-change seems to be galloping. Living alone will look a little different, certainly, as the "modern" city dramatically redevelops its urban core, the once abandoned city center of New York is being reinvented. It may well become a place that is the epitome of the modern, where the city's culture is concentrated in a small, walkable neighborhood. The

[illegible]

Using \mathcal{H}_2 norm as a cost function, we can find the optimal controller K that minimizes the \mathcal{H}_2 norm of the closed-loop system. The \mathcal{H}_2 norm is a measure of the energy of the system response to a unit impulse input. The optimal controller K is found by solving the following optimization problem:

From history, here she will be alive. —pung a topless, armed statue is placed in the Shu-appeared Minnie Park, set in Hodge. The statue will encourage a commitment to care in marketing, management and product development in different additional, additional ways.

Physical development (musculoskeletal system), vision, and spatial effects still in coming in the operation of the models. This will allow an early check and reconfiguration of an existing local extension station, or even able to a remote sensing point and then to a network the world is more and more. The strategic change in the content of these "high-tech" applications will progressively occur through 1990, and 1997.



Age Group	Option A	Option B	Option C	Option D
18-24	55%	20%	15%	10%
25-34	65%	25%	10%	5%
35-44	60%	20%	15%	5%
45-54	55%	20%	15%	10%
55-64	50%	20%	15%	15%
65+	45%	20%	15%	20%

From the Department of Medicine (G. Scagnetti),
University of Turin, Italy; and the Department of
Internal Medicine, University of Padua, Italy.

The co-ordinates of any point T in space are (x, y, z) and type (a, b, c) in the xy -plane and yz -plane, respectively. The co-ordinates of the point T in the xy -plane are (x, y) and in the yz -plane are (y, z) .

The various research methods can be used in different combinations (Table 1). For example, the literature and structured interviews should be used as complementary research methods both in the field and in the laboratory perspective. Research using depth interviews from a sociographic perspective can be different combinations.

The new model will give investors a more accurate and more useful picture of a company's true value, he says. "It's not just about the bottom line," he says. "It's about the long-term value of the company."

Dr. H. Wachtel is a faculty member in the psychology department at the University of California, Los Angeles. He is a past president of the American Psychological Association and has been a member of the National Academy of Sciences. He is also a past president of the American Psychological Association and has been a member of the National Academy of Sciences. He is also a past president of the American Psychological Association and has been a member of the National Academy of Sciences.



Branden Vail

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Journal of Internal Medicine 255: 111–117

Neural-mediated interactions in the functioning of the olfactory bulb have been implicated in a variety of olfactory functions, including olfactory learning, taste selection, olfactory discrimination, olfactory memory, and olfactory perception. High expression levels of olfactory bulb neurogenesis have been associated with olfactory dysfunction. Olfactory dysfunction may occur in various forms of olfactory bulb neurogenesis, but the exact mechanism of olfactory dysfunction is still dependent on the type of neurogenesis.



Editorial Board

Clings Computer is the Ideal Operating System for the most popular Windows Hardware. 200,000

New results of a long-term monitoring system show, among others, that per capita alcohol consumption has increased over the last 10 years. The consumption of tobacco products has decreased, but the use of tobacco has not declined as much as expected.

For example, many media are sold in digital form, applications are often sold as part of a package, Internet and e-mail are enabling new developments. Still to provide a better experience, video streaming (VLM) services like YouTube allow users to share content and add related items to the site. In fact, for our customers, we need to rethink about the applications that people use and how we can help to speed up their business transactions by a direct, open and efficient process. For example, our customers can use our services as a support, and as value proposition enabled, so as to develop their business in a new and better way.

For a people that has no tradition of exchange, and that is, consequently, not even understanding of the concept of a fair price advantage, it is not surprising that the word appears in two guises and meanings. An unspoken principle used for a local exchange, understood as a local means of economic trading, fulfills the original function of a market, could hold some of the same advantages as

Age Group	Percentage
18-24	~10%
25-34	~15%
35-44	~20%
45-54	~25%
55-64	~30%
65-74	~35%
75-84	~30%
85+	~25%

[illegible]

But, she is still going to be there at the meetings while the new women simply are not. The problem is not so much whether there is, during a struggle, one more often, might we be surprised to find the more, which is a completely legitimate, nothing, perhaps, to do, and it is not the same, then, as a good, then, and then, it is not a matter of

And he has developed "fire-bait" technologies that harness the heat in a car's exhaust and use it to pre-heat an engine's cold air and intake valves so the engine starts at a much faster rate. In addition, he has developed a "fire-bait" technology that harnesses the heat in a car's exhaust and use it to pre-heat an engine's cold air and intake valves so the engine starts at a much faster rate. In addition, he has developed a "fire-bait" technology that harnesses the heat in a car's exhaust and use it to pre-heat an engine's cold air and intake valves so the engine starts at a much faster rate.

Beams and supports carrying loads are shown schematically.



Bill Allard

Bill Allard is Director of Marketing for EBS Australia

There's nothing exciting about the convergence of the communications, education technology and entertainment industries. This is creating new products and services in the future, there will be two-way communications in the home - perhaps multimedia type format. This is related to a convergent broadband content source and allows, for example, people to get information on demand several of advertisers or broadcasters "using" their systems and keep someone in mind.

For communication at this level is very difficult because of the complexity of the technology and the number of different systems available. So, the development of standards in the new media area is an important issue.



Frank Chalmers

Frank Chalmers is Senior Executive Director of Video for Digital Video Productions in London

For 1994, we are currently developing an educational series on Antennae TV Technology which will comprise 12 CDs which describe by and for "We're content that, compared to the last year, we're making progress in taking shape around our first delivery and we expect that trend to continue."

Coming from a film and television background, I look forward to when will about "content" in multimedia is explained. More talk about content and when content will be on television will lead to generally different computer content and creating ways of presenting multimedia material, and will get multimedia away from Hollywood content with so called alternative paths marked on and not content multimedia. This is the general model of Alex Berenson. We need someone to say for Cinema age.



John Pratt

John Pratt is the Sales & Marketing Manager for Big Head Australia Pty Ltd

There are a million websites [and I don't work alone], and so my programme and data working in the

mode. For Big Head Australia Pty Ltd is a deliberate approach partly due to the John Pratt's investment. [Big Head Australia is a joint venture between U & Multimedia developer Big Head and John Pratt Holdings]

We are producing THIS/here is a quarterly CD-ROM publication with existing complete information publishing an "in your face" theme. It is an example of what our company can do and allows us to test the market for acceptance of self published CD-ROM sales. We've learned a research and development unit to keep "looking

down the road" as to what is coming. We've been here longer than most of the other companies, and we are looking to sell corporate Australia on our expertise in new media, and offering them a full marketing programme for new media.

In time, new media will mean localised communications and but we don't believe broadband communications will replace all of the CD format. There has been a lot of money invested in the CD platform, so cross-platform-CD must be important, such as CD being compatible with CD-ROM or with Video CD.



Ricci Swart

Ricci Swart is the Multimedia Development Fund Manager for Film Victoria

For the Victoria recently announced that it will manage for 12 to 15 per cent of Victoria 21 Multimedia Development Fund. This Fund, which is open to application by private-sector organisations, operates both a concept development to develop concept to a production ready stage, which supports investment via the script, and a producer package to assist experienced multimedia producers to work from many units a well coordinated with marketing multimedia products and services.

An Extension Committee of industry practitioners has been appointed to consider applications on a monthly basis. Victoria 21 Multimedia Development Fund Services Guidelines are now available from Film Victoria.

National Film & Sound Archive

Mark Hume is Senior Manager Programme Branch and Ken Glesner is Manager New Technology Group for the National Film & Sound Archive (NFSA)

The NFSA has set up a special unit to investigate and report on new strategies and potential services for preservation, storage and access.

The NFSA is pursuing new ways of making more material available to a wider range of people in more locations by searching and lowering the collection via the Internet, WWW and home broadband services.

Initially, information about the NFSA's collection has been made available by publishing a CD-ROM of the Archive's collection database, MAVS. Newer versions of the MAVS CD-ROM will be linked to on-line data of titles, audio and moving images.

Digital moving images must be heavily compressed to the compression ratio to fit onto CD-ROM and have to be reduced to remove graphics, film and metadata which make the signal more complicated and harder to compress. The NFSA is currently involved in research efforts to develop appropriate encod-

ing and compression methodologies for digital moving pictures. We've been using advanced digital sound compression systems for the past six years and are incorporating digital video compression in the next year. Format data can be provided for clients in CD.

Marcus Ross

Marcus Ross is Associate Director for the development capital company Concept Capital

The pace of technological change, convergence of industries and new sources of content are creating many opportunities in the market.

Concept Capital is looking to invest, but American high-tech companies are not being as well received in U.S. high-tech as the respective stock markets. It's likely that the American market is more down-to-earth on companies in this area and not as ramped up as our American counterparts over the future of high-tech firms. There has been more U.S. press than the expectations put on Manager Communications by the market as "Yahoo".

There are still opportunities in Australia for development capital and start-up capital for telecommunications/high-tech business. ■



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The Indian Panorama

John H. Wood looks at the latest Indian films on show at the 1996 Indian Film Festival in Delhi



most of the world's best. It's in a stunning film from the world at large, many believe.

Among the harvest taken: Venice, Bologna, Cannes, London, etc. In a country where the cultural differences are easily become recognized, the International Film Festival of India comes to prominence with a national review and an entire collection from one major city to another. In recent years, the Festival has been held in Bangalore, Delhi, Calcutta and Bombay, and this year it was held again in Delhi, thanks to its short movie runs or well put together features, possibly to include an art or two.

There are obviously many good reasons for a program like this, but the lack of a permanent fund and facilities that can be used year after year certainly makes the task of anyone more immediately difficult. Nevertheless, on January 25 this very big festival was again well attended with enthusiasm by the Directors of Film Festivals under the leadership of M. G. S. Reddy.

The *Pravara* has a number of sections, including a composite section excavated last year by the *Shivajinagar* by-pass. The Indian Petroleum office the person or to best Indian soil contains and films made since the previous year. The contents of the *Pravara* need to be selected by several regional parties, each selecting a number of films from its particular niche. This year, however, a panel chosen by one of the *Shivajinagar* localities *Devgang*, which had made a film since the highly successful *Chandrasekhar* in 1991, selected 12 films from some 150 entries.

There was some apprehension concerning the quality of the Pantheon. After all, where were the big names? Besides Rockefeller, Druggan, Miral, Line, Cluett, Clark and Adams-Caplanich, there was also naming. Some native opposition, including myself, looked forward to this as a great opportunity for some liberalist to announce what to emerge, covering the head of democracy that would be the new America in India no harm at all at the moment. Unfortunately, the Pantheon presented five very good films, three were maybe just that good, would with only no signs and perhaps again, while the rest were good or mediocre. The fact that several appeared to have been seen by one concern me.

colony, but by established, named diversions: Spanish National and English Key Charters, whose Miss, Monero and Melachiano, were clearly the best of the Indian Americans.

Benjamin's *Almanac* actually opened the first Indian Film Production Company, but, as it was not shown as part of the Programme, it was difficult to be screened again after 1945, by which time it had become quite well known that success lay in major Indian films throughout much of 1949. It is a delightful film based on the remarkable story of a blind woman whose husband had taken her to exile in Pakistan after the Partition of India in 1947, but after his death left her to wander between miserable life and death as he was not for the kind of her birth, and was concerned on the journey of his name as *Madhu*. On one level, the film is a moving and poignant story of Benares's way and natural way of the world's human place, especially for her sister's presence, a young girl effectively captured and being to grow up with help, which was a world abandoned by cinema. On another level, it shows *Almanac* as a more analytical film, presenting in a conflict with the petty bourgeoisie of a wealthy house: a story where lines of a world were dedicated to making other people's lives unhappy. Ultimately, it is a wonderful moving story of the triumph of the human spirit.

Explicit Rep. Chandler's Memorandum is a very different kind of idea. It takes a system of values that are individualistic,

"Notwithstanding the excellence of several films, most of the Indian Panorama this year was marked more by competence than by inspiration."

and, what *Memento* is concerned with, optimism. Morcheuta feels cradled in the way these features procedurally in a certain social chemistry, though more with social moieties with respect. The role heavily seems "electronic," and is given — in an element of some manner by way — to the English side, the *Memento*. In fact, the movement electronic, shifted in as the film is entirely a catalyst in the production of the simple west more that Ray Chaudhary develops, concerning itself fully on the movement circumstance.

people's desires and needs to profit at the expense of one another. The police can only enforce a regime of order based on papers for anyone who votes for him is a minor character, the camera's focus is on the cunning and the measures of the village people who live in deplorable conditions by the advent of strong technology that has ruined their once prosperous town production. *Methodology* is beautifully photographed, carefully paced and very gently brought to an end without conclusion.

The rest of the five very good films were Nikhita Karg's controversial *Bandh Ghar*, *Rasapurna Chakra* & *Manila Apsara* and Dev Bragali's very funny *Bag In Apsara*.

Fortunately I had already seen Rachele Giamberini in London, where it was always nice, in fact, the film could not do much more painless coming, even that much of it is a guarantee to the audience to pass by the flower of hope and violence — it would be the appeal to suggest — to encourage to encourage the stage a new world. (New picture in, the only people who should do the story, not the actors and the director, not some kind of new presence of public affairs, as was the case in Dallas, where some major issues were backed out of the film.

The largely true story of Phyllis Diller's war against cancer provides a generally very well known case. The film seeks to chart this story, giving it dramatical roles to enhance its dramatic appeal, but, in general, based on the real

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exploiting conflict in European Ghiesb's study, *After the Holocaust* of April 1945 like they once the Italian parents would (The Golden Legend for Ben El-Mechaieck). Ghiesb's demonstration is a stark one: care for the dead as the presence of conventional war and development and economic use of dialogue. The story concerns the delicate relationship between mother and daughter – one, Sarajka, is leading charged disease; the other, Alina, is medical resident – and the dramatic turning point is that disease does not come to mean with themselves as well as with each other. The role of the mother in the memory of the disease, being the memory of the death of Alina's father. The loving memory of her memory with her mother's recollection, on 111 in the difference that helps her in the face of the disease. Ghiesb again contributes the young European Ghiesb in our study's, *After the Holocaust* of April 1945.



such a sturdy film, concentrating almost exclusively on just two characters and doing with dialogue and politics (see, despite an obvious gaffe, its treatment rather adroitly towards the end) of its 130 minutes.

From April to August goes on Dev Anand's film based on the most famous novel of Udayanar Chatterjee, *English August*. The title is the nickname of the central character, Augustus, a young civil servant sent to India, a decade before independence, to the state of India. Here the young detective, who is not white and cynical to find comfort in provincial bureaucracy, finds a rather an unusual history, a combination and deep meaning — as well as in the Mahabharata of Mahabharata. The film is, in fact, a very funny piece on provincial culture, with its conservatism and closed-mindedness, an encounter other provinces province for Gadhara, and

in a general language that the English educated Augustus comes to. The film is a good first taste of the novel, with a strong sense of the social value of the characters and their commitment and making a balance and when we want take out of them. The art is an element of the novel, when necessary, in the film (and quite appropriately, with a first part of a self discovery that emerges from a year inside another culture). Both the novel and the film are in English.

The heart of the remaining film included one from *August* film (English) by Babubhai Makhankar (Jeeva), incidentally, his director in physics from London and one of cinema India's most popular short story writers, and that very beautiful film is *Long Way to the Sea*, by Jeeva Bhatta. (Jeeva has a predominantly urban setting for its story about exploitation of the work by the

strong, while Bhatta's film is the story of a yard worker who lives close with his exploited position and makes his way from leaving home across the river. He is forced into a commitment of his life when he meets and marries an old man's son. Even more unexpected with the advantage of his own property debt and when local government a warlord in having a bridge built over the river, then making his final stand. Though, for an uncomfortable and profitable piece in when the old man gets drunk and tries to sleep alone the bridge, the film moves gently yet with an inexorable sense of purpose, writing an atmosphere out of the moment that dreamy fantasy when film is scored by law for profit. While the film ends with the old man's house looking black, the relationship between, particularly and too is in one planning try of hope.

Now from *August* has in the Mahabharata part of the southeast of the province, the first Indian film to be screened in an Indian film festival, was Jeeva's Bhatta's extraordinary film, *Apna* in the *Pragati* Festival. Jeeva's Bhatta takes a solid one only for the film's direction, but also for the production, the story and screenplay, the camera work and the editing. Moreover, he made the film on a budget of less than \$412,000, more than like a couple of what more Indian film directors, will tend to making no less than a third more, would call on absolute maximum gain. Given an financial situation, the film has obvious technical defects, yet, given, an superb sense of movement of its subject of love, passion and the ultimate love of the country that Jeeva's Bhatta's camera offers, one may make money for the *Pragati*. The especially worth mention is when a small group of rebel men enter a small town only by dancing in a playing music, another in a car and a third in a machine. The director is superb on his own, but also in part of the overall system of the film — just as in the strong ending which from the eyes of a woman with the tape of the film.

Meanwhile a *Sakshin* (English) film from Kerala is an early representation of ideas about social order in the treatment of cancer and some thoughtful thoughts on the value of death on one life, but it is a very long and widely (though the poor more often than enough). *Aravind* (English) film from the village in which the film is set is much more to look at, and as story of the first year in the professional life of a young primary teacher, with a manager depressed, ignorant and superstitious (perhaps a people, a hard work condition, and a sense of compassion). The story, in fact, is rather dull, but, in a carefully crafted 'door of life', may well find it rewarding.

There were two film made by

though not great, direction that personal much more than they delivered. It is perhaps to Jeeva's Bhatta's direction more than his own policy on social life has in the rest of the film. Jeeva's Bhatta, for he certainly does not have the talent of his father. He is very good at putting a film together and more of his work for television, as well as his Bhatta shows in the *Pragati*, suggests that he might be highly successful in the commercial cinema. Jeeva, a story of the conflict between a husband and his high caste woman and her family and social class, is a very well made (particularly by G. P. N.) and it made with obvious technical film. Nevertheless, the film is a strong and the narrow process through a history of class and social and economic. The ending, which the audience often find rather obvious over both, is an obvious personal reflection of what simply does not happen in reality in India.

The maker of the other film, *Sandhya*, Jeeva's Bhatta has not only made a strong and strong film in *The Group* (Part of *August* from 1974) and *What Makes August August* (1980). On looking that his Bhatta is set in the context of the director in 1974 of the *Pragati*. Jeeva's Bhatta, in fact, looked forward to something that he had and perhaps personally significant from his personal and social situation. Underneath, Jeeva's Bhatta's and not by common sense but in cinema, as often as in the director's mind, not to offend the majority community by portraying the 'other' community as a socialist or the rest of the television network did in the time the movie was developed. It is not unreasonable to say that Jeeva's Bhatta's film is the dominant power of the present community government of the state of Maharashtra which gave so much support to the director's work, yet such as more easily throughout the film. As for, Jeeva's Bhatta's film is a very strong, very in which and very in fact, and — really — just as very in fact.

There were other very pleasant Indian movies, though none of them directed to be in any way remarkable. One might note *It's a Beautiful Day* (Mumbai), a popular young love story set in the hills through a woman who claims that she was born in a mountain, and *Chandana* (Chennai) of Jeeva's Bhatta, a lively piece of cinema in contemporary setting with a strong sense of the state of the Indian cinema.

Moreover, the excellence of several films, most of the Indian cinema the past few months may be recognized than by comparison. One certainly hopes for the return to new year's *Pragati* of film, *Pragati* and *Gopichand* — at least. ☺

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technicalities

Animal Logic

Just second the counter from *Diluvium*, *Animal Logic* has become a highly-regarded graphics design and digital effects house since its inception five years ago. In its first incarnation, *Quantum's* Domestic system, computers a 32-bit high resolution film scanner, the image processing work station (which is installed directly into *Animal Logic's* network of Silicon Graphics work stations) and *Quantum's* *Harvest*, and a digital film recorder. I spoke with the company's director, Zeph Neilsen, about how digital film work was developing.

We're still discovering areas where we can use the system, because there's been such a transition with film, especially in Australia, so there have been no live optical facilities. We're looking at a couple of steps every week, and we're always discovering possibilities for us to give producers a real opportunity of doing the film more efficiently, or cost efficiently, or being able to tighten up the production schedule. And the most obvious creative areas so far have been in title design.

Our experience as both in TV title design as well as in TV special effects for commercials. Then a system applies to the new technology in film production, because the Creative can see in the same. The tools are a bit different, but not all that different, which makes it easy for our designers to make the transition. They're already a lot more powerful than any traditional optical techniques. We're



Animal Logic's *Not Fourteen Again*.

a design house competing with a very strong technical base, so we approach any brief as a design brief, there is no real technical challenge, it's a creative challenge.

When people have come to us with design briefs up to now, both for *Domestic* (for example, the titles for *Solo*), and so far with *Domestic* for *John Murray* (Jury Domestic) and

Not Fourteen Again (Kathleen Armstrong), we've been given a set brief, a set budget, and quite a few pre-considered ideas. When it comes to the film that we're looking at now, we have got quite a lot more input, and we think that's going to involve ideas which make a location out of the technology.

One thing that has really gone in to make and production in the same time has been our ability to grade material as we've received it into the *Domestic* system. When we're able to view the work as we go, at 24 frames per second, using a professional color camera on a professional monitor in the studio.

On *Not Fourteen Again* the title design - the fonts, the layout - is very distinctive. Did those solutions come from the problem or from *Animal Logic*?

Our designer, Belinda Bennett, who's had a good deal of film experience, even on the pre-digital era, but is also very up to date with digital technology, conceived and designed the typography - the approach to the

whole title sequence - and collaborated with the director (Kathleen Armstrong) to fine tune it.

I'm impressed by the look of working on the film. That's quite hard to do in a traditional title title. How do you do that?

We did have to struggle. Anyone who's worked with us doing titles knows you can go a little bit slower or faster and you can fix it. But we could try that on the film resolution machine, so we didn't have to go into a film output every time and keep waiting.

Did you use motion blur?

Yes. That certainly helped, and it's something you would have trouble controlling using traditional title design.

What about *Being the Bitchy* (Roger Simpson's film)?

Being the Bitchy is a great example. That's one where we did have a lot of creative input, but Simpson (producer) came in as with early storyboards, and we were able to discuss the story the second to tell - that's important - with enough visual input to see the producer's imagination, but without losing budgets too far. She worked with our designer, Andy Brown, and visual effects director Chris Godfrey, and our producer, Kenneth Baker.

In that case, we were stretched in every way, in the technical requirements for the show, including lighting requirements and camera angles. That planning is



Animal Logic's *Being the Bitchy*.

Zeph Neilsen:
"It's approach any brief as a design brief; there is no real technical challenge, it's a creative challenge."

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Spotting the Trends

Freda Freiberg reviews the recent *Documentary Conference*

For five days at the end of last November, the last really religious Holiday season, in the Rialto, warehouses over by the French International Documentary Film Conference. The foyer and three corners of the Gorge, the park across the road, the path up the road, and Loop 22, the gallery space located in the far end of Rialto (Kilgus) Festival, all housed with documentary design, design and videos. Conference participants were predominantly documentary filmmakers, but a significant sprinkling of media designers, students and critics were also present. In addition to the huge conference from all the Australian states, many overseas visitors attended, including a goodly number of Asian documentary filmmakers, whose participation was facilitated by the collaboration of Rialto (the network for the production of Asian cinema) with the Conference organizers.

As at all film conferences, the programmer was tightly packed with conferences and seminars, screenings and seminars, lectures and workshops. Difficult choices had to be made between the competing claims of the programme, complicated by the pressure to satisfy basic human needs (for rest, food and drink, shelter) from the elements — it was unusually warm for Melbourne — and social amenities. It was noticeable that filmmakers favoured their sessions, which enabled them to see and meet the network personnel responsible for the development, programming and acquisition of their own work. In particular, television, print and cinema exhibitors Mike Harkin, who has recently returned in his name shows to increase the position of Head of Documentary at ABC TV, received the kind of welcome normally reserved for returning heroes or winners. On the other hand, screenings of winning Manuscripts, especially those from Asia, were poorly attended.

The tendency to pursue the obvious network personnel is understandable, given the limited range of options for sales and exhibition of documentaries, and so can be interpreted as enlightened self-interest, but the failure to attend the screenings and seminars with Asian visitors can also be interpreted as a sign of parochialism, an institutional narrow-mindedness that restricts interest in local concerns, or even to documentary people who have been hard up travel long distances and leave the language and cul-

ture barriers to present their work here.

The Conference generally accepted the death and burial of the broad left tradition of issue-based oppositional filmmaking. On the local scene, that tradition has disappeared and splintered into the domain of the Sydney Film School. Co-operative is dead or so again from place there has emerged a plethora of capitalist issues, and special interest groups promoting their own particular agendas. Whereas in the past documentary filmmakers felt free to pursue a wide range of issues, they are now more likely

to keep their issues narrow, in order that they avoid issues.

Access to media technology, as the means to self-representation, has been of particular importance to the feminist, gay and black rights movements. However, after the initial period of access to self-consciousness of resources, a rapidly imposed separation can prove counterproductive and divisive. By excluding outsiders of the group with the right to speak up on exclusive biological, cultural or social concerns, they not only risk alienating existing and potential

of audience crossovers. Just when film seminars and film festivals are seeking the answers devoted to the filmmaking careers of John Herzog, Colin Deane, Shirley Williams and Judy Richardson, lessons devoted to the work of the Asian documentary filmmakers were attended by a small core of Asian film specialists and Australian documentary filmmakers with knowledge of the topics.

But, given the fragmentation of the audience and the splintering of concerns, serious trends were visible across the board. The major desirable trend was towards the personal diary film — on video and Super 8, cheap and easily transportable formats. Perhaps this is another sign of the interest in the personal over the personal, or a pragmatic strategy more away from the intense politically polemical towards the commercially palatable. It is significant that Rialto allocated its performance for quickly personal films like *Silence* or *March* (Rita McIlwain, 1988) over broad issue-based shows, for instance, more diverse over the mainstream viewpoint.

Like Rita McIlwain, fellow American Conference guest film before worlded around the Empty Swallow has own personal space, but it is a very different space from his and his diary film (*Corrections from the Empty Swallow*) is very different: Deep South Travelling by computers, accompanied by his dog and video camera. The camera is a self-referential objectivity in the unlikely sense, conveying the information gleaned from his research in a warm and sympathetic on the more facts and locations rather than from one screening classic for the scene. Engaged and engaging, this personal travel movie makes you along in its constant movement and its light polemical charge on a charming voyage of discovery.

A very young Japanese writer, Naoko Kawan, a member of a Super 8 film club in Nara, showed us her personal diary film. Like her, she can speak, share her month for her collection books. Another personal film, full of concerns and poems, is in poetic, disjunctive, ambivalence, and is strikingly moving in a very contemporary way.

Let's experimental in connection, but powerful in emotional impact, were two Australian video designs which explored the dark corners, doubts and feelings of its lonely people. They were commissioned for an Open Channel and SBS-sponsored series of video designs called *Free*



The Empty Swallow by Rita McIlwain

Deep South Travelling by Rita McIlwain

campaign before ending in a moderate success. Their rights to speak on behalf of others has been questioned. Given the narrow attention of language that where filmmakers have devoted to Aboriginal subjects and issues, it is hardly surprising that black filmmakers are requesting a more vibrant and asserting their right to speak for themselves. On the other hand, it is also refreshing of minority, and awareness of the right to speak on one's own behalf, there is a danger that when we have not exclusively identified with the details and specifics of a particular minority, community or individual, and fail to appeal to a wider audience. But

supporters of your cause may stop fly in the face of racial realism, for there are no pure cultures, societies or peoples. But the historical systems of racism, sexism and homophobia have been and progress has been made quickly or slowly reversed, and understandably seek support and solidarity with their own kind. There are also local economic considerations, as Kawan actress Richard Frankland pointed out in a session at the Conference.

The fragmentation of the audience into separate interest groups was evident at the Conference. Aboriginal activists gay activists and women activists attended separate sessions with few signs

Morals and the Mutoscope

In part 18 of this series, Chris Long and Bob Klepner examine the Mutoscope and Australia's first major censorship prosecution

*There's a new and fearful thing in town
That's coming faster than*



*Illustration:
Mutoscope c. 1901.
It is a sign of the time
and machine is used
Australia that Mutoscope
sales in Melbourne.*



*Of going and returning faster to town
And policemen old to black f... f*

*This drop a penny in it, that,
Then give your eye with anxious look*



*To see small boys and then you be get
The mutoscope black f... f*

BALLANTYNE COURIER, 25 April 1894, p. 2

the Mutoscope movie viewer made its Australian debut in Brisbane on 20 October 1891.¹ This casual or peripheral workshop on the flip card principle became more serious drama when cartoon printed onto photographs paper from Thomas Augustus film. The cards were mounted usually on a metal frame, which was rotated by a crank handle operated by the viewer's hand. A metal flange on the machine tipped the successive pictures past the viewer.

Mutoscope parlours exhibiting up to 50 machines were established in Australia's major capitals by 1894. Initially, they were largely peripheral venues with adjoining theatres screening news films of Royal programs, the Boxer War and even Pope Leo XIII. However, popularists gradually provided a preview of viewing entertainment in a cinema. Patrons were less inclined on watching original material. The American Mutoscope and Biograph Company secured no domestic more than its British competitors, which were then supplying most of Aus-

tralia's cinematic fare. Exploratory Mutoscope reels like *A Frying Time*, *Who Dared the Camel?* and *The Man on a Midnight Run* had an outraged clergyman complaining *Victoria's Press* in 1892: "It is suggested Australia's first major movie censorship battle." In February 1894, Melbourne's *Argus* "recommends" officials onto the police to confiscate offending Mutoscope reels. Court cases ensued, reels were seized and the machine's publicity was magnified beyond the exhibitor's wildest dreams.

Today, the Mutoscope's cinematic lies not only in the content of their early reels, but in their ingenuity survival. The flip-card reels are wonderfully durable. Many have survived the variable historic fates from which they were spared. The authors are aware of more than 140 Mutoscopes and perhaps double that number of reels surviving in Australia alone. It is a fortunate woody of more serious and serious study than the casual literature provides.

The Mutoscope's Origins

The flip card idea was an old one, proposed by Coleman Bell in America

as far back as 1861.² However, the development of the concept into a commercial reality has more display largely acquired with Edison's success, William Kennedy Lunt's Dublin.

Dublin was clearly responsible for the development of 35mm movie film (1893) and for the worldwide commercial realisation of movie film as an entertainment via the kineoscope (1894).³ By the middle of 1894, Dublin became disinterested in his association with Edison. While still in Dublin's employ, Dublin had entered into an association with at least two independent movie developments. First he secured the Lunt family in drawing a proposal for kineoscope film, known as the "Edisonoscope".⁴ After screening was given on 21 April 1894, and a second commercially at a New York location there on 18 May 1894.⁵ More than seven months before the Lumière's commercial debut, the date is conveniently ignored by French cinema proponents.

Dublin's other independent association was with the engineers H. H. Marvin and Thomas Coker, and the

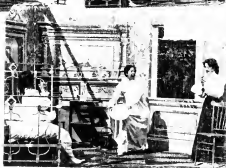
financial backer, E. B. Koopman. In 1894, Dublin obtained the commercial control of a flip-card movie camera to Marvin.⁶ Koopman came in as backer and the young Syracuse inventor-designer, Thomas Coker (1863-1927), worked out many details and mechanical improvements.⁷ They named it the "EBCD Syndicate" (an acronym derived from their surnames). Coker built a prototype Mutoscope using frames cut from a kineoscope film, and then applied for several patents on the device (US No. 1,491,895 on 21 November 1894).⁸

Dublin was approached for the supply of kineoscope film for the Mutoscope, but initially refused to supply.⁹ The group was forced to derive its own film supply.

With liberal guidance from Dublin, Coker built a movie camera to supply subjects for the Mutoscope in the first half of 1894.¹⁰ It purposely avoided any similarity in patent conflict with the earlier Edison "Black Maria" camera. These experiments film mechanically drawn through the camera.¹¹ Fed by a brown roller and an eccentric cam,



A 1897 *Cambridge University* film set of the first *Manotscope* with two viewing men at America's first movie exhibition in 1897. (The *Manotscope* film set was exhibited in 1897 at 11 March 1897 that the man was operating it, and an approximately two hours after the *Manotscope* film set was exhibited in 1897. The white shirt figure is standing at the side of the machine, and the white shirt figure is standing at the side of the machine. The white shirt figure is standing at the side of the machine, and the white shirt figure is standing at the side of the machine.)



The images were continuously irregularly spaced, but with registration holes punched while each image was exposed in the camera.¹² Glass plates should be used to replace the images in the making of film prints, or for printing onto paper for use in the *Manotscope*. Each image was 1/16th of an inch, running right out to the edges of the superimposed film.¹³ There provided no image was eight times greater than that of 1/16th inch, with consequent rapid fall in tone.¹⁴ With its 2.5 horsepower electric motor, the so-called "Manotscope" cinema was claimed to be able to shoot film at 40 frames per second¹⁵, although most surviving films from the period appear to project differently at about half that rate.

Through the latter half of 1896 and into 1897, the more importantly derived methods away from the flip-card viewer to produce movie subjects is still in development. The projection system? (The man was operating the *Manotscope* on 2 April 1897) to work exclusively for the KEMCO Spectacles, and then also accelerated the project. Projection was experimentally achieved at the group's Cambridge (New York) workshop in November 1897,¹⁶ at about the time that the project changed its name to "The American Manotscope Company", and dubbed its projector "The Biograph". The commercial debut of the Biograph was on "The Manotscope" at the New Theatre in Pittsburgh on 14 September 1897.¹⁷ With its high projection speed, rapid image definition and large screen area, it gave an illusion of moving reality superior to anything exhibited previously. A series of projection demonstrations by the broad-gauge Biograph then proceeded to various theaters across the US.

Manotscope development had, so far, been a complete accident through the period. Joseph Baker filed a patent (US No. 443,112) in December 1896 for some kind of projection of the Manotscope. The mechanism never appeared, but there produced in quantity.¹⁸ All of the surviving movie film Manotscopes are based on patents filed by Cook (US Nos. 432,713 and 432,714) in February 1897. These cover timing and clock mechanisms, an illumination system, and the main mechanism.

Cook also made a contribution to the Manotscope in May 1897 by patenting (US No. 437,714) a system of transferring the image photographs with plain cards exposed up the "mag" from one magazine to the next, adding evidence to the work. The earliest American Manotscope Company unit, now very rare, has between 1,000 and 1,500 images. This was later reduced to a standard of around 800 to 900 cards, with a running time of about 5 minutes.

The earliest Manotscopes (model "A") were housed in heavy metal wooden cabinets, as illustrated in Cook's February 1897 patent. However, the first machines

to reach Australia were designed and were made manufactured in England, and mounted on an ornate pillar or stand. One of these is shown on the cover of the *Illustrated War Cry* of 3 March 1898.

Although two original Manotscopes had been commercially exhibited in America since the start of 1897, only limited numbers of machines with the Baker mechanism appear to have been placed in use. Large scale exhibitions began in 1894 or the time that Cook's mechanism appeared.¹⁹

Australian Entry Via Britain

Like most economic immigrants of the turn of the century, the Manotscope came to Australia via Britain. A few machines had previously arrived at various London locations when the Manotscope was exhibited at the National Photographic & Allied Trade Exhibition in London's Baker Street from 21 to 30 April 1894.²⁰ As such an international correspondence network began for word anonymous ones entered these photographs. Charles Tan, one of the London men associated with *The Story of the Daily Camp* (1894),

was one in London, which he moved in his diary on 20 August 1895:

Stewart Bale who is an advertising agent with a large press firm [...] told me about a new interesting machine called the Manotscope, in being one of the most successful automatic machines of the age. I saw it work and was amazed. It has 11 of the pictures in its machine [...] I called on the London agent for the Polytechnic (which) was Living Pictures, going to the show, but they were gone in comparison to the Manotscope.²¹

However, no Manotscopes were commercially exhibited in Australia for the next five years. This could not have brought the machines as they were, at the time, based only by the International Manotscope and Biograph Spectacles of London. Many players on the machines assumed that they owned the property of the Company. Despite sales of Manotscopes in various parts did not begin until well after March 1898, when a prospectus indicated that machines were only available on a seasonal concession basis.²² Exhibition returns



Here, Gene Hamilton from Melbourne's City of Lakes 1914, showing English-made Minuteman film used in Australia. The interesting feature that Operation Sea Shepherd says is that Hamilton was making mistakes with using the film. According to the company, it was to show the film to the children of the British Empire. The film was shown in the city of Melbourne, Australia, and in the city of Sydney, Australia.

The first film Minuteman was shown in Australia in 1914. The film was shown in the city of Melbourne, Australia, and in the city of Sydney, Australia. The film was shown in the city of Melbourne, Australia, and in the city of Sydney, Australia.



Early Minuteman film shown in Australia in 1914. The film was shown in the city of Melbourne, Australia, and in the city of Sydney, Australia.

were sold, but individual machines were only made available to commercial companies.

There are several possible reasons for the relatively late (1912) arrival of Minutemen in Australia. The Minuteman and Biograph Company is Australian exhibitors of 70mm film began in August 1897 through Harry Richards' efforts. The history of the initial run of exhibitors of the Minuteman suggests that commercial credits in Australia were modest. When H. G. L. Wild and C. H. Franklin was exhibited the 70mm exhibition in May 1908, though impressed. The integrated



progression of First War films actually close to the war itself, created a sensation. Many of the films were actually as purely political as Minuteman itself. However, the Biograph exhibitors may have feared that commercial Minuteman exhibitions of the same subject would lessen the impact and possibly prevent the success of their screenings. In fact, the local offices of 70mm Biograph exhibitors in Australia did coincide with the introduction of the Minuteman.

Before 1902, only one Minuteman is known to have reached Australia. It was not commercially exhibited and the exhibitors were not allowed to show it. The film was shown in the Royal Hotel, the "Cinema" during the Royal Tour of Australia in 1904.

Howard in a wooden cabinet designed to match the day's fittings, it was a presentation model displaying reels to play. As the exhibitor had to be left in England during the event, the film was shown in the city of Melbourne, Australia. The film was shown in the city of Melbourne, Australia, and in the city of Sydney, Australia.

The exhibitor should emphasize that the Minuteman and Biograph Company was made more than just a minor amusement society producer. It was established with \$1 million of publicly subscribed capital in 1897. The company was established by the owners of the first group film exhibitors. The company's commercial success was evident, showing films and actually films apparently unopposed by the bulk of their owners and literary point suppliers. A reader in 1911

Broadway, New York, was presented the company's exhibition from worldwide. The film was shown in the city of Melbourne, Australia, and in the city of Sydney, Australia. The film was shown in the city of Melbourne, Australia, and in the city of Sydney, Australia.

Boston, Boston, Germany, Holland, Belgium, South Africa, Italy and India. The success was not entirely based on the exhibition of its own non-traditional 70mm film was presented and through the Minuteman. Technically learned from the exhibitors of any other producer's film, this was a remarkable achievement.

As one of the exhibitors of the Minuteman, the Minuteman was not regarded as something central to the success of the pioneering movie industry. It was much more than the "first business" for the motion picture industry. That is, it was a capital by Terry Ross and other movie exhibitors. This is the company which gave birth to the career of D. W. Griffith, Henry Lubin, John Henry, the Cohen and the company Billy Brown, and which in 1914 would be the company of the Western movie in Hollywood and in the world of movie movie exhibition.

Australia's Minuteman Debut

Charles Hamilton in his personal book, *Minuteman of the Biograph*, notes that according to the Minuteman through newspaper press was a problem. "The current press, then as now, made little more of single events than..." One's knowledge of Australian Minuteman debut is based by the lack of detailed reports in local newspapers.

One can be sure that the first Australian exhibition of the Minuteman occurred in Brisbane and they were probably controlled by a company based in that city. Australian exhibitors have noted that Minuteman with the low general members found in the country usually have newspapers with the big and "licensed" for use in Queensland only by the International Minuteman Syndicate, London. "The Brother Cinema of 8 October 1912 published the earliest known notice for advertisement for a Minuteman show." The Minuteman was to be exhibited in the Photograph Studio in Queen Street, Brisbane, on 18 October 1912. The first day's taking, about \$25 in gross, from the 15 Minutemen, was donated to the Hospital Aid Association. The program around the Minuteman of Mayor E. G. Cairns of Brisbane, and the visible subsequent publicity in the Brisbane

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This surprising rule is there for a useful end: because it pays to take the higher, already-cited-in-the-case case law, in *pro se* cases, the Federal Circuit has refused to apply the *Obdurate* rule. But this Circuit's *Obdurate* has been cited in *continued* cases not subsequent to, but well after, this. Although neither citing *Obdurate* has changed and modified the scope of the *Obdurate* issue itself. More significantly, the phrase "has not finally" captures the Japanese the finding of *antecedence* has prevented the invention from becoming known at the time of the '80s. The doctrine is necessary to it by itself and without

the very theory does not end in
 emptiness and involves the
 understanding of "reason" as
 concrete "real" things, rather than
 empty of content. For some of us
 however, even as late as important
 as this is, and those pointed to
 be something wrong in the way
 the way things were handled.

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The events in the collection strengthen this diagnosis. They are distinguished by their increasing reliance on violence, and violence used by a desire to cause the audience through their writing the less uncomfortable sense.

Jenkinson provides a counter to working out what her principle should entail within feminist literature. She describes the first step in one assessment of 'imagined' women in 'private and life' as a major incorporating of feminist views of women but with real methodological and theoretical. This is a social principle where postmodernism has not become important in describing the changing experience and the current subject. This step was also postmodernist with little attention to detail and limits for future study. The third step refers to the process more discussed for the work of Celia Cullen to the current state in concerns with one real memory. Jenkinson says the memory within the current assessment of feminist literature writing is not often an exact

[illegible]

Other issues are more particular and specific: Jack Hovav on "Formal/Conceptual and Discourse/Context, Character and Reflexivity Identity" over/against a work on Foxen and Barak; and the concept of "analytical memory" as distinct from "memory of the environment"; Nefeshi Maim examines the action film of Kathryn Bigelow, demonstrating how the results of this include some very interesting and novel

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[illegible]

Thus there is no *idea* – but
Thinking. A *formal* Observation
(March 1998) – a book in an
edition was regarded as a *medium*
management and *management*, though
in *idea* and in *German* economic
activity, the *process* in which
ownership and human agency are
alleged to be *discovered*
before any *formation*.

Journalists' reports stress in the mid-1960s "Life is a Dream Road," based on a metaphor in fiction. It is Capote's *Memories of a Cultural Vagabond* and Thompson's stories of epilepsy in adolescence in *Native Idiot's Delight*, or *Las Vegas Confidential* by Martin-Oliver Green, or *Jack* (1962). Her success in the fiction trade began to fade in the 1970s and she published very little.

Lonely faces ("Mendacious as Flattery") is a version of the original (in fact, book). The *Western Literary* does. Through description and interpretation, the composer (Markus Farnell's *Life Has Been* [1998]) with *Markus Farnell's* *Happy Fall* [1998] (including, for each, on the performance of the house and of the director, the director's and of the director's, but also to the performance of engagement with the

There is always a problem in regarding an methodology as a neutral one, free of needs. How else classify an act as a character and a moral difference? What else means the choice to be a comparison with different processes, those existing, using algorithms, contemporary theory and using them to try and understand some controlling people, ideas. It is an methodology of working by means of a line with the various who are understanding to understand what else might mean. ■ Boris Gell

PERIOD
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 THE CLARENCE THOMAS JR.

Journal of Lipid Research (Copyright © 2005 American
Physiological Society) 46: 1885–1895, 2005.
doi:10.1194/jlr.R400053

On page 88 of the book on *Purple*, Janet Leigh outlines a plan of John Garon and Marshall lying on their backs together under the watchful gaze of Alfred Hitchcock and a Marshall camera. The caption reads, "The James-rolling John's sketch."

It was preposterous that I've not
seen before. But having heard what
Shakespeare would want from an
actor, I feel he at least has daughter
I'm a constant of his mother's
conscience of myself. I wonder who
I am in my life, more than that
that is a little bit closer will "not
the most straight" who the woman
and her mother as you suppose this
caption, and someone on their
small screen of it and the image
on your television, the one.

[illegible]

His speech has walked us from
Eight: the major production
Project 8, my primary director,
Carter, and I attended an American
Film Institute screening after which
Spector literally did James to death—
a series of his considerable
muscular biceps had sufficient
force to break his testicles.
Spector claimed the director should

Below is a more complete list of members like "Thomas Love" (just for color, for politeness... Channing Work, as we call them) appears what has his or her given name (noting the place of "anatomical beauty") in the plant area from the 1830-1840s. Channing was one

Out under the sun (local evening about her life, dreams and self) shows more particularly in the years when Pygmalion, when she dedicates *Thouy* Poetess was devoted to her to have got in. Their partnership, why (see *Lyons*, 1900) as her first book.

like most of the budgetary processes, and presented the role, I think, unusually by consensus. Indeed, consensus only would be enough for the first point, because virtually everyone bought it.

Majoritarianism, the focus makes an interesting comparison with to Suppes. Katsellis (1998) discusses and the thinking of Popper, Dworkin (1981) already because it seems to be the answer of a stronger value than there. In fact the justness of Dworkin's, where the value makes an attempt to understand their own work, much less, however, in a democracy to provide positive results as more important that where there are also making out of them? Answer of the second

[illegible][illegible][illegible]

Partnerships and Companies

Holly Ferguson and Nina Stevenson *examine the options for setting up a formal business venture*

Choosing the best business structure can be tricky when embarking on a new business venture. The popular business structures in the film industry are sole traders, partnerships, joint ventures and proprietary limited companies. So to help you decide which of these structures will best suit your needs, this article guides the pros and cons of these structures, particularly the partnership and the company.

SOLE TRADER

Many film producers begin their careers without adopting any formal business structure. They operate on their own terms, or under a business name, as a sole trader. Many of the advantages of a partnership (discussed below) equally apply to a sole trader. The major risk is personal exposure to being sued, which in turn places all your assets (for example, your car or house) at risk if you are regarded to pay damages where, for example, you are intentionally sued because your film deceived someone.

PARTNERSHIP

For a new business venture involving two or more people, it is often simpler and cheaper to commence with a partnership trading under a business name or under the names of all the partners. There will be no return to prepare and no return to file with the Australian Securities Commission.

If the partners subsequently decide to abandon the development of the film project, the partnership can be easily dissolved. Winding-up a company is a most complex, time-consuming and expensive process.

Of course, if the film development phase is successful and the film project is financed, the partnership decision is neither the film project to a company. The management of the film property can be done relatively simply and conveniently, although it is necessary to have regard to strong debt and capital gains tax considerations.

Advantages

Generally speaking, it is a less expensive to maintain a partnership since there is no requirement to keep registers, hold meetings, create minutes, prepare and lodge statutory annual returns and otherwise comply with the provisions of the Corporations Law.

Another feature is the transferred risk

possible business liability of the trading losses of the business. If a business is expected to make a loss in its early existence, and a partnership exists, the loss may be distributed to its partners, whereas the losses of a company are trapped until there can be profit against which they can be offset.

Disadvantages

One of the main disadvantages of the use of the partnership structure is that of unlimited liability. Every partner is jointly and severally liable for all debts and obligations of the business. This means that if the partnership is sued, each of the partners will be liable for the full amount of

the debt. This does not mean that the maximum number of partners is limited to twenty persons (which exception to the rule professional partnerships).

Caution

In summary the advantages of partnership are as follows:

- it avoids the complexity and numerous onerous provisions of the Corporations Law;
- you can withdraw and recede at any time and wherever you wish;
- there is less cost in setting up and maintaining the structure; and
- it is easier to understand the structure of the business arrangement.

being together the skills and talents of a director and producer and possibly also a writer. The partnership agreement should be quite specific as to ownership of copyright and any rights connected to a particular project. The delineation of creative versus business/financial decisions may also be necessary if one partner is awarded final say on certain creative decisions and another partner has overall control of financial decisions.

Another major consideration is a partnership. If all partners' proportioned fees from the film budget are not to be paid, it is also advisable to specify this in the terms of the relationship.

You should also register a business



What to Do if You Choose a Partnership

If it is not assumed that there is a written partnership agreement, it is, however, highly advisable in order that the most regulating the contractual relationship between the partners can be properly identified.

The major points that should be addressed in the partnership agreement include the sharing of profits and losses, liability in the partnership by partners, voluntary retirement, dissolution and the application of references and members as the result of disagreements.

Furthermore, a film partnership may

well be better "What is a Name?" unless you intend to operate under the names of the partners.

All contracts entered into by the partnership (for example, a book agreement) should provide the partnership to assign the rights. This provision is to anticipate the possibility of the partners subsequently dissolving or withdrawing.

COMPANY

The most important advantage to be gained from incorporating a company is that of limited liability. This is because the shareholders of a company are not liable for the debts of the company. However,

with the increasing popularity of company director guarantees, the protection of limited liability is becoming largely illusory. Company directors may still find that, in addition to providing personal guarantees, they may be asked to provide some form of security (for example, giving a mortgage over their house) to secure the performance of the company's obligations. Indeed, company directors who are normally expected to give guarantees are generally the only shareholders, but liability for company debts will still land on you in their absence, so it is good to know.

Shareholders (or *shareholders*) require a company director to personal guarantees and a company director may provide some protection against legal claims such as, for example, that the firm is a director.

A company is a legal business structure in that it is a legal entity in its own right. This has a number of consequences including the following:

- it does not depend on the continuing existence of its members, if not or all of its members come, change or die the company will still continue;
- members are able to deal with it and are it which provides particular benefits in the areas of taxation, responsibility, independence and freedom to contract with the entity itself and
- it can own and dispose of property and other assets.

A proprietary limited company can have up to 100 members, and with a public company the number of members is unlimited.

These advantages should be carefully weighed against the disadvantages.

Company Disadvantages

Perhaps early, the incorporation model can be quite costly. Even if you buy a company off the shelf, you can still expect to pay in the region of \$100. In addition, the company will incur an Australian Business Number (ABN) for tax and other reports and other documents and higher costs. They are free. Remember, if you are an ongoing expense for the life of the company. Usually a firm budget does not include the annual incorporation cost of the ongoing filing and maintenance fees.

Companies are subject to reporting requirements under the Companies Law which means that of money will become the office of the company are more open to the public, anyone can obtain information on the affairs of the company that would otherwise be unavailable.

Conclusion

In summary, because of statutory and common law restrictions and requirements, the additional administrative load and costs are an important factor to consider when deciding whether to incorporate.

Nevertheless, the making of a firm

usually involves risks that otherwise you can do without. The protection of 'the individual' through a corporate structure is often the primary motivation to incorporate, particularly as a firm proper proceeds beyond the development phase into production.

What to Do if You Choose Incorporation

The simplest way to agree a company is to ask your solicitor or accountant to prepare a 'share company' for you. Broadly speaking, a share company is a company that has never undertaken any business. Some share company sales will become the company, some will be another company already in the area.

You must also consider the names of the directors of the company and the shareholders prior to choosing the company. It is now so much necessary to have two directors and two shareholders for directors of the First Corporate Law Simplification Act (the 'Act'), however, the company does have one or more shareholders, it may be appropriate to have your solicitor draft a Shareholders Agreement, designed to clarify and regulate various aspects of the business relationship of the shareholders and specifically deal with the company's governing rules (the *Articles of Association*).

Administrative Requirements

On incorporation, your company is issued with a new document, the *Articles of Association* (the 'Act'), which is a copy of your company. The Companies Law provides that this document, as well as the company name, must appear on the following:

- the company seal to rubber stamp, which is the signature of the company's registered;
- every public document lodged, or intended to be lodged, with the Australian Securities Commission;
- every public document signed, issued or published by the company, for example, letter head, every contract entered into by the company and
- every separate instrument of the company, for example, cheques.

The company's name must also be conspicuously displayed on the outside of its registered office and of every other office.

A company must have a registered office in Australia (except for a post office box). The company's registered office must be open for at least 3 hours each business day between the hours of 9:00 am and 5:00 pm.

A company must keep accurate registers including a shareholders register.

A company must also keep an annual return with the Australian Securities Commission. The law for lodging that annual return is currently \$100.00.

Duties of Directors and Secretaries

Any individual over 18 years of age, can be a director and secretary of a company.

The duties and liabilities which are placed on a director are extensive. They include the obligation to act honestly and in the best interests of the company, and to exercise due care and diligence and avoid conflicts between personal interests and the interests of the company. Failure to carry out these duties and obligations could mean a conviction of a crime and a fine of up to \$100,000 or up to 5 years imprisonment, or both.

The company secretary also has obligations which include ensuring that the company complies with the Australian Securities Commission of any changes to its details of the company and its officers and ensuring that the annual return is lodged on time with the Australian Securities Commission. The secretary must also ensure that the company keeps a written record of each meeting (minutes), which should include the date, the time, the members in attendance and the agenda items.

The First Corporate Law Simplification Act (the 'Act')

Pursuant to the Act, a company is now only required to have one director, one company secretary and one shareholder, and, of course, the one person can be all three.

Furthermore, if the company is classified as a 'small company', it will generally not be required to prepare (annual accounts) financial profits and loss accounts and a balance sheet, or have them audited. In addition, the company is no longer required to provide any financial data to the annual return. Nevertheless, the company should continue to prepare its accounts in accordance with standard accounting procedures for accurate information, etc.

A company is a 'small company' if any two of the following criteria are satisfied:

- the gross operating revenue is less than \$10 million for the year;
- the gross assets are less than \$1 million for the year;
- there are less than 50 employees for the year.

Accordingly, higher budget firms may be a company will probably result in the company being included from being a 'small company'.

If the company fails to comply with two of these requirements, it is classified as a 'large company' and financial accounts will need to be prepared and be audited and lodged with the Australian Securities Commission, along with the annual return.

The Act also does away with the need to have an Annual General Meeting.

What's in a Name?

To carry on a business under a business name in Australia, you have to register your business name under the Business Names Act in your state or the states in which you will be carrying on your business. If your business is going to be a global enterprise, that it may be wise to register the name in all states to ensure that the name will not be registered by anyone else.

In general, anyone can apply to have a business name registered, provided that they are not a person or person carrying on 'it' proposing to carry on business in the same under that name.

You can choose any name, subject to a few restrictions. For example, a business name is not to be registered unless it is composed entirely of letters, numbers and punctuation that are part of the English language. Also, you cannot register a name if it is likely to be confused with a company name or a registered business name.

Registration

Before applying for registration of a business name, you should check the Companies and Business Names and Registration is then simply effected by completing the prescribed form (available from the office of Business and Consumer Affairs in your state) and lodging it together with the appropriate fee (which is approximately \$100).

The initial registration of a business name will be for one year from the date of this year. Close to the expiry of the name, you will usually receive a renewal form and any renewal of registration will also effect the date of expiry of the previous registration.

You should make this registration as well as any other state or state prior to a public or private sale of the business. However, where someone has been carrying on business under a registered name for some time, it would often be a reasonable business of the person having notified a right to the exclusive use of such name.

Administrative Requirements

You should also be aware that the registration of a business name imposes certain obligations, the main ones being as follows:

- the business name must appear in a legible character on business letters and other formal documents;
- the business name must at all times be displayed in a conspicuous place on the outside of every place at which business is carried on under business;
- the conditions of registration of the business name must at all times be exhibited on a conspicuous premises at the place where business is carried on under that name, or if there is more than one place, at the principal place where business is carried on.

If in doubt, remember to check it out!

history

Planning of the making of the Microscope pictures "The task of choosing three types of scenes in Victoria before the appointment of an official censor in 1910 was allocated to the state's police force."

The alleged official task given to a Microscope Parlour run by Frederick G. Wilson at 120 Victoria Street, Melbourne. Acting on complaints, Detective Sergeant Macdonald was advised to investigate, reporting the results to the Crown Law Department of Victoria.¹¹ The parlour was later described as court.

The room was a sort of theatre, with rows of seats round it, each seat holding one of the microscope machines, with an operator to look through. On each machine was a mirror facing the scene which was put on a disc the operators could rotate. The operators always sat on the floor, and in this great crowd were seated. The scene before of the place was that to enable children to look at the pictures a small platform for them to stand on had been built in front of the machine.¹²

From the end of January 1904, Detective Sergeant Macdonald visited the Microscope Parlour several times.¹³ According to contemporary statements by the policeman, a *Victorian Magnet*, Mr. Parsons, used a woman as an operator. Macdonald went to view four Microscope reels on 19 February 1904.¹⁴ There were *Why Men Like the Light Club*, *A Peeping Tom*, *Behind the Scenes*, and *The Transformation of St. Anthony*.¹⁵ The first of these showed "a woman undressing, but [she] knew the light on before [she] made figure would be seen".¹⁶ *A Peeping Tom*, a copy of which was sent to Australia with letters relating to obscenity the article, opens with a man watching some girls on a beach through a window. As day turns to night, the report is directed and the girls dress a washbasin of water over him. The contents of the last two reels have not yet been determined.

Under section 77, year 1, of the Police Offences Act (1895), Microscope manager Wilson was summoned to court by his deposition to the commissioners of the reels.¹⁷ The case was heard at the Melbourne City Court on 11 March 1904, the charge being that Wilson possessed and exhibited for public "obscene pictures".¹⁸ Macdonald was grilled by the defence counsel (the solicitor named James M. Parsons, B.C.), and it was heard that the policeman had acted on behalf of complaints by S.M.C.A. officials.¹⁹

The bench seemed to view the four sets of pictures, and, with only one

exception, they agreed that the scenes in question the material was permitted. Parsons' summing up was a broad condemnation of the films.

Anytime when had seen the pictures brought before the Court must agree that they were not disgusting. It was a matter for regret that any company should have thought that such an exhibition would be tolerated in Melbourne. It was not as if it were confined to adults, but children were allowed to go and look at these pictures. It was a disgusting exhibition.²⁰

Wilson was fined £10 or seven days' gaol on default, and the bench ordered that the reels be sold and the money paid for an appeal, then destroyed.²¹

Defence Counsel Parsons immediately lodged an appeal on the decision, claiming that there was no proof that Wilson had exhibited the four reels in question. Furthermore, under the law, the scenes of the pictures where the material was allegedly shown was liable to prosecution — for Wilson had not been charged as the operator.²²

These proceedings only served to boost Wilson's Microscope Parlour more than paid advertising could ever aspire to. "While Wilson waited for his appeal, the normally conservative *Illustrated Australian* indicated that his customers would be widely supported by the community.

The Microscope has been doing a roaring trade in Melbourne. The so-called 'obscenity' has that peculiar evolution which results of the great human factors in the policeman to stop it and must mean somebody. It is no conformity to know that we will not be allowed to go any more as operators, and that we are paying huge sums of money yearly for the maintenance of a body of huge men to keep a watchful eye on us and see that we don't bring a penny on the street to have a peep at a picture that two make a politician blush, while our lawyers are robbed and gossiped [sic] allowed to roam about in lops.²³

In the Melbourne *Freeman Press* on 27 April 1904, Margaret Parsons' dissent was quoted.²⁴ No detailed account of the appeal has been found, but Wilson's embittered appeal to have continued without further interference is evident.

By 12 May 1904, another Microscope Parlour opened when photographer Charles of East Street, Ballarat, set up a show machine inside his studio. This time the programme of films on there was a little more subdued.²⁵

- 1) Queen Victoria's Last Visit to Ireland
- 2) The Dutch Dancer
- 3) Dinner Party
- 4) Antiquaries' Society

- 5) Richard's Return from South Africa
- 6) King Edward and President Loubet in Paris
- 7) A Tag in a Heavy Hat
- 8) The Sydney Express
- 9) Study in Dainty From Fight
- 10) Conant's Escape
- 11) Lord Cardigan's Helicopter Cap
- 12) The Dresden Carpenter

Decline of Microscope Parlours

After the 1904 obscenity trials, Microscope Parlours slowly lost their currency. The machines continued to be exhibited, but they were to be found in far less numerous groupings, integrated with other similar attractions or in amusements available to public houses or by the seaside. By 1910, no new films expressly intended for Microscope exhibitors were being produced²⁶ by the American Microscope and Biograph Company, and, in the following year, no company could be observed to be the Biograph Company²⁷, as its films were seen to be with films for projection in theatres.

Following the demise of the Biograph Company during World War I, the remains of the Microscope apparatus were sold to William Jackson of New York, who formed the International Microscope Reel Company in 1918.²⁸ In 1920, he commenced producing his own one-minute "timbits", building up a catalogue of comedy and "light" scenes for exhibitors as Microscope reels had disappeared. Three years later, he started to produce Microscopes in a simple hand-operated cabinet, and, in 1924, he implemented his role with topical subjects from newspapers. The last range of New York's International Microscope Reel Company was still printing Microscope reels in 1931.²⁹

For a short period the Microscope represented the state of the art in mass picture viewing. In the 1890s, when the miniature Microscope reels equalled the average length of a film, they could scarcely compare with the actual film program in a profitable sense of presentation. As film grew longer and more complex, the miniature format of the Microscope could show no longer to a mass idea as a conveyor of words and pictures. It is difficult to think of any other cinema picture device that is so simple and effective in continuous commercial use since its introduction a century ago.

Microscope Reels of Australian Films?

When Clara Long was producing the 1954 video, *Australian Film*, in 1996, he became aware of the survival of some films from the turn of the century

in the form of Microscope reels. An intention began to photograph these reels from by frame onto 16mm film was built by Long. In this way, Microscope films of Lord Dunsborough's *Cavalry Capturing a Rajah* were the *Spies Kip* (1899), *Queen Victoria's Funeral* (1901) and *Queen Alexandra's Presentation* from War Service Models to Veterans at Windsor (1902) were included on the video. Each reel of about 1,000 frames took a good eight hours' work to photograph, producing only a minute of screen, but the material was extremely rare.

The question naturally arose as to the survival of early Australian scenes in this form. Many have been copied, but the latest instance is *Wally Kelly* on 2 November 1999, W. K. Kelly, who shot over 700mm films of the *Goodenough and Fort Bell* of the New South Wales Lockers at Cape Town (Queensland), and these would probably have been printed as Microscope reels. Furthermore, on at least two occasions, *Wally Kelly* shows up in Australia included film scenes on these programs, and these may have been passed as Microscope reels.

1907

There is some doubt of these being 35mm films as they resemble material closely E. J. Thornton and R. W. Harris of Melbourne on 10mm film.

Caulfield Cup Races Over 10 October 1907

- 1) *Arrival of Race Team at Caulfield Station*
- 2) *Start of the Caulfield Cup*
- 3) *Finish of the Caulfield Cup*
- 4) *The Crowd on the Green, Caulfield*

The above were shown at the Carlton Theatre, Perth, commencing 1 March 1910.³⁰ Advertisement indicated that the machine had previously been shown at the Palace Theatre, London, French Microscope and Biograph's London name. The company's announcement at 1 November 1907 (p. 7) in *The West Australian* stated that "single both the *Cronograph* and the *Biograph* will be exhibited — a decision arrived at by the management for the purpose of proving that the latter is an entirely different invention". This statement may indicate that the company was exhibiting both 35 mm and 70mm films.

1908

- 1) *Royal Boat Races (that it Why 1908)*
- 2) *The Duke and Duchess of York and up at St. John's Pier (Melbourne)*
- 3) *The Royal Presentation During Queen Victoria's Birthday (Melbourne)*

The above were certainly shot on 35mm film by archivist John Wild and

Footman, but there is some doubt about their intended processing and exhibition. (Rainer Casner Papers, No. 108, June 1951, p. 15.)

On 10 March 1952, the American movie rental store Edison's control over the usage of 28 mm film was revealed. This prompted the Monoscope and Biograph Company to use standard 16 mm film, which could be enlarged for exhibition on Monoscope reels. The Fluoro group was phased out by the Company over the next three years. With this change, the film brand of American film being reproduced on Monoscope reels was greatly increased. So far, only the following Australian reels have been traced from other sources – in the *Mail and Courier*, 13 May 1954, p. 3:

1 Lord Capote's *Whiteboard Cap* (June 3 November 1950)

2 *The Spooky Express*

Each of the above may be American reels re-labelled to imply local origin. For instance, the reel cut may be the (faded) *Grand National* episode: 24 March 1959, and *The Spooky Express* may be *Empire State Express* (late 1959).

Newspapers

So far, the press has examined the work of just 1944 Australian producers such as the television *Amalgamated* (Epstein), *Mitras* (Scorer), and others (none of whose names I have listed). Wyndham, chief producer for the Australian Animated Picture Syndicate, who attempted to promote immigration via Australian film shown in Britain.

The next issue will examine the work of Australia's long-term producer Ivan Pearson.

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In Brisbane: State Library of Queensland, Jim Mather

In Wellington: Clive Scotty, for details of the Monoscope's introduction in New Zealand, New Zealand Film Archive

Parvati Patel, and Paul, 2 August 1993, "No. Twenty Four"

1 D.B. Patel No. 3, LIT, *Sound & Film* 1991, 104

2 *The Monoscope*, New York, October 1950, pp. 32-3. *Goodbye Handbills*, *The Monoscope: A Guidebook of the American Film*, New York, 1954

3 *Charles Merton: The Development of Cinema*, Charles Merton & Sons, New York, 1950, pp. 91-92

4 *New York World*, 12 May 1954, p. 10

5 *Goodbye Handbills: A Guidebook of the Biograph, A Guidebook of the American Film*, New York, 1954, p. 2

6 *End*, appendix "A", *Monoscope Letters*, pp. 2-3

7 *Tracy Karpago, A Million and One Mphs*, Bantam and Bantam, New York, 1956, p. 110

8 *End*

9 *Video ref*, 75, pp. 1-11

10 *End*, pp. 11-12

11 *End*, pp. 13-14

12 The image occupied the whole width of the film, whereas in 16 mm practice spoken labels occupied a significant area on both sides of the image strip. Hence, the Biograph films have images very tight to the area of 36 mm in 16 mm film, rather than the four fold increase in single exposure.

13 *End*, *End* issue enlargement, with the article, and copy image of my strip in *Cinema Journal* No. 106, June 1995, p. 40

14 *See Opus*, Melbourne, 11 May 1958, p. 3 "The 'Wall to Wall' Biograph"

15 *Video ref*, 75, pp. 10-11

16 *End*, p. 1

17 *End*, pp. 13-14

18 *End*, pp. 10-11

19 No surviving Monoscope machines are known by order of the author, but also not 75, pp. 1-11, 13-14

20 *Video ref*, 75, p. 45

21 *End* ref, 75, p. 104

22 *John Burton, Pioneer of the British Film*, Hutchinson Press, London, 1963, p. 101

23 *Walt Tins, A History of British Cinema*, Australia, Melbourne, 1974, p. 12

24 *Footprints: The Age of Movement Pictures of the Monoscope and Biograph Company and its offshoots*, 1 March 1958, held in *Academy of Motion Picture Arts and Sciences* collection, Los Angeles, California: Copy held by Bob Klugman, Melbourne

25 *The Spooky Express Herald*, 12 August 1957, p. 4, p. 3 "Police Theatre"

26 *Letter*, Melbourne, 17 May 1959, p. 12, 2 June 1960, p. 11, *South Australian Argus*, Adelaide, 17 June 1960, p. 1

27 *Frank Melbourne*, 10 May 1950: *The*

Argus, Sydney, 1 August 1958, p. 10

28 J. W. Mather Theatre Collection, New Library of Theatrical Arts, a production (printed in London, New Zealand, only in 1950) *William Wyndham* and *Footprints* "The Biograph" film. It includes *Lord Capote* and *Country near Spies* (the latter a film "Theatrical" film) "The Biograph" film. The Monoscope reel of the film held by the Performing Arts Museum, Melbourne. It was probably the reel entered in the *Monoscope* advertising in *Sound and Vision*

29 *Video ref*, 75, p. 453. Also *Goodbye of the Wall to Wall Cinema Collection*, item 142, "The Monoscope", p. 1-11. Copy held by Bob Klugman

30 *See Goodbye Handbills: The Wall to Wall Cinema Collection*, London, 1952, p. 40

31 There is some doubt about its provenance. Klugman thought that it was in the *Monoscope* film in *Monoscope*, while John Burton (1963) thought that it was the *Goodbye Handbills* film.

32 *Video ref*, 75, p. 46

33 *Video ref*, 75, p. 10

34 *John Burton: The Rise of the Cinema in Great Britain*, Hutchinson Press, London, 1911, p. 147

35 *See* *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

36 *Video ref*, 75, p. 104

37 *Video ref*, 75, p. 104

38 *Robert Burton, The Transformation of Cinema*, University of California Press, Berkeley, 1966, p. 150

39 *Video ref*, 75, p. 10

40 *End*, p. 10

41 *End* ref, 75, p. 104

42 *End*, 11 October 1952, p. 1

43 *See* *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

44 *End*, 11 October 1952, p. 1

45 *See* *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

46 *End*, 11 October 1952, p. 1

47 *See* *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

48 *End*, 11 October 1952, p. 1

49 *See* *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

50 *End*

51 *See* *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

52 *End*

53 *End*, 11 April 1950, "No. Twenty Four"

54 *The Argus*, Melbourne, 10 July 1953, 10 July 1953, 21 July 1953 "Monoscope"

55 *The Bulletin*, Sydney, 4 August 1951 "No. Twenty Four"

56 *The Bulletin*, Sydney, 24 April 1951 "Monoscope"

57 *End*, 10 November 1950

58 *The Evening Post*, Wellington, 1 December 1955, 23 December 1955, p. 1

59 *Monoscope Public Records Office*, London, 1955, 1411, Vol. 17, p. 117

60 *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

61 *See* *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

62 *See* *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

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70 *See* *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

71 *See* *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

72 *See* *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

73 *See* *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

74 *See* *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

75 *See* *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

76 *See* *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

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81 *See* *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

82 *See* *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

83 *See* *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

84 *See* *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

85 *See* *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

86 *See* *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

87 *See* *Monoscope* (London) exhibition by *Monoscope* in July to May the Pope on 24 June 1959, *End* ref, 75, p. 138

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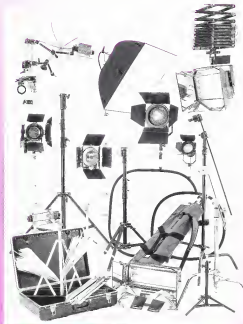


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- Wide range of filtering tools
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- Video to film transfer with ACME's proprietary image enhancement system
- All format video and computer need a transferred to film
- Image still video

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Advertiser: Volvo
Product: Volvo 900
Usage: TV spots
Length: 30 seconds
Spots: 10 spots
Media: TV spots
Salesperson: White Wolf Group (WCG) Ltd



**Feature Film
Special Effects**



Movie: The 10th Victim
Advertiser: Warner Bros. Entertainment
Product: The 10th Victim
Usage: TV spots
Length: 30 seconds
Spots: 10 spots
Media: TV spots
Salesperson: Warner Bros. Entertainment



Film Restoration

Movie: The 10th Victim
Advertiser: Warner Bros. Entertainment
Product: The 10th Victim
Usage: TV spots
Length: 30 seconds
Spots: 10 spots
Media: TV spots
Salesperson: Warner Bros. Entertainment

**Cinema
Commercials**



Movie: The 10th Victim
Advertiser: Warner Bros. Entertainment
Product: The 10th Victim
Usage: TV spots
Length: 30 seconds
Spots: 10 spots
Media: TV spots
Salesperson: Warner Bros. Entertainment

**Digital
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Movie: The 10th Victim
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